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How to See the World Nicholas Mirzoeff 2015-06-04 In recent decades, we have witnessed an explosion in the number of visual images we encounter, as our lives have become increasingly saturated with screens. From Google Images to Instagram, video games to installation art, this transformation is confusing, liberating and worrying all at once, since observing the new visuality of culture is not the same as understanding it. Nicholas Mirzoeff is a leading figure in the field of visual culture, which aims to make sense of this extraordinary explosion of visual experiences. As Mirzoeff reminds us, this is not the first visual revolution; the 19th century saw the invention of film, photography and x-rays, and the development of maps, microscopes and telescopes made the 17th century an era of visual discovery. But the sheer quantity of images produced on the internet today has no parallels. In the first book to define visual culture for the general reader, Mirzoeff draws on art history, theory and everyday experience to provide an engaging and accessible overview of how visual materials shape and define our lives.

In Search of New Public Domain Maarten A. Hajer 2001 In search of new public domain is a report of an intensive quest to establish the preconditions for the design of new public spaces. On the basis of an analysis of the cultural geography of the network city, the authors develop a new perspective of cultural exchange as a typical urban quality. They are critical of the laments about the decline of the city and public space, as much as of a naive faith in architecture and urbanism as saving graces. A critical investigation of the new collective spaces that are popping up across the whole of the urban field offers an insight into the factors that facilitate the development of new public domain. Through their clarification of the theoretical background and analysis of topical issues such as public safety and social segregation, the authors offer insights and instruments for policy-makers and designers who are confronted with the new task of the design of public domain in the network city.

Video Vortex Reader III GEERT. TRESKE LOVINK (ANDREAS.) 2020-06-11 What is online video today, fifteen years into its exponential growth? What started with amateur work of YouTube prosumers has spread to virtually all communication apps: an explosion in the culture of mobile sound and vision. Now, in the age of the smart phone, video accompanies, informs, moves, and distracts us. Are you addicted yet? Look into that tiny camera, talk, move the phone, show us around - prove to others that you exist! Founded in 2007, Video Vortex is a lively network of artists, activists, coders, curators, critics, and researchers linked by the exchange of ideas, materials, and discussions both online and offline. Video Vortex has produced two anthologies, a website, a mailing list, 12 international conferences, several art exhibitions, and more to come as the internet and video continue to merge and miniaturize. The first Video Vortex reader came out in 2008, followed by a second in 2011. This third anthology covers the turbulent period from Video Vortex #7 (2013) in Yogyakarta, across the meetings that followed in Zagreb, Lüneburg, Istanbul, Kochi, and finally Malta in 2019, where the foundations for this publication where laid before its production began in the midst of the corona crisis. The contributions herein respond to a broad range of emerging and urgent topics, from bias in YouTube's algorithms, to the use of video in messaging, image theory, the rise of deepfakes, a reconsideration of the history of video art, a reflection on the continuing role and influence of music video, indy servers, synthetic intimacies, love and sadness, artist videos, online video theory in the age of platform capitalism, video as online activism, and the rise of streaming. Click, browse, swipe, like, share, save, and enjoy! Contributors: Annie Abrahams, Ina Blom, Natalie Bookchin, Pablo deSoto, Ben Grosser, Adnan Hadzi, Judit Kis, Patricia G. Lange, Hang Li, Patrick Lichty, Geert Lovink, Gabriel Menotti, Sabine Niederer, Dan Oki, Aras Ozgun, Daniel Pinheiro, Rahee Punyashloka, Oliver Lenore Schultz, Peter Snowdon, Andreas Treske, Colette Tron, Jack Wilson, Dino Ge Zhang.

Perspective as Symbolic Form Erwin Panofsky 2020-09-01 Erwin Panofsky's Perspective as Symbolic Form is one of the great works of modern intellectual history, the legendary text that has dominated all art-historical and philosophical discussions on the topic of perspective in this century. Finally available in English, this unrivaled example of Panofsky's early method places him within broader developments in theories of knowledge and cultural change. Here, drawing on a massive body of learning that ranges over ancient philosophy, theology, science, and optics as well as the history of art, Panofsky produces a type of "archaeology" of Western representation that far surpasses the usual scope of art historical studies. Perspective in Panofsky's hands becomes a central component of a Western "will to form," the expression of a schema linking the social, cognitive, psychological, and especially technical practices of a given culture into harmonious and integrated wholes. He demonstrates how the perceptual schema of each historical culture or epoch is unique and how each gives rise to a different but equally full vision of the world. Panofsky articulates these distinct spatial systems, explicating their particular coherence and compatibility with the modes of knowledge, belief, and exchange that characterized the cultures in which they arose. Our own modernity, Panofsky shows, is inseparable from its peculiarly mathematical expression of the concept of the infinite, within a space that is both continuous and homogenous.

Knowledge Beside Itself Tom Holert 2020-03-24 An examination of contemporary art's recent emphasis on "research" and "knowledge production," and its claims to provide a novel access to "knowledge." Questioning the role and function of contemporary art in economic and political systems that increasingly manage data and affect, Knowledge Beside Itself delves into the peculiar emphasis placed in recent years, curatorially and institutionally, on such notions as "research" and "knowledge production." Contemporary art is viewed here as a strategic bet on the social distinctions and value extractions made possible by claiming a different, novel access to "knowledge." Contemporary art's various liaisons with the humanities and the social and natural sciences, as well as its practitioners' frequent embeddedness within transdisciplinary research environments and educational settings, have created a sense of epistemo-aesthetic departure, which concurs with the growing relevance of art as conduit or catalyst of knowledge. Discussing the practice of artists such as Christine Borland, Bureau d'études, Tony Chakar, Lina Dokuzović, Fernando García-Dory, Natascha Sadr Haghighian, Adelita Husni-Bey, Jakob Jakobsen, Claire Pentecost, and Pilvi Takala, writer and curator Tom Holert submits the gambit of conceptualizing contemporary art as an agent of epistemic politics to a genealogical analysis of its political-economic underpinnings—in times of cognitive capitalism, machine learning, and a renewed urgency of epistemological disobedience.

Beyond the Fragments Sheila Rowbotham 2016-06

Sociotechnics Albert Cherns 1976 Monographic compilation of conference papers on the contemporary development of theory and methodology relating to the application of social sciences to social problems and social policy issues - includes references. Conference held in loughborough 1973 November.

Video Vortex Reader 2008

Shooting a Revolution Donatella Della Ratta 2018 What has been the impact of visual media on the Syrian conflict?

Media Do Not Exist: Performativity and Mediating Conjunctures Marcello Vitali-Rosati 2019-10-29 Media Do Not Exist: Performativity and Mediating Conjunctures by Jean-Marc Larrue and Marcello Vitali-Rosati offers a radically new approach to the phenomenon of mediation, proposing a new understanding that challenges the very notion of medium. It begins with a historical overview of recent developments in Western thought on mediation, especially since the mid 80s and the emergence of the disciplines of media archaeology and intermediality. While these developments are inseparable from the advent of digital technology, they have a long history. The authors trace the roots of this thought back to the dawn of philosophy.

Music Reference and Research Materials Vincent Harris Duckles 1964

Video Vortex Reader II Geert Lovink 2011

MoneyLab Reader 2. Overcoming the Hype Inte Gloerich 2018

VIDEOBLOGGING BEFORE YOUTUBE. TRINE. BJRKMANN BERRY 2018

Video Theory Andreas Treske 2015-04-30 Video is a part of everyday life, comparable to driving a car or taking a shower. It is nearly omnipresent, available on demand and attached to nearby anything, anywhere. Online Video became something vital and independent. With all the video created by the cameras around us, constantly uploading, sharing, linking, and relating, a blue ocean is covering our planet, an ocean of video. What might look as bluish noise and dust from the far outside, might embed beautiful and fascinating living scapes of moving images, objects constantly changing, re-arranging, assembling, evolving, collapsing, but never disappearing, a real cinema. Andreas Treske describes and theorizes these objects formerly named video, their forms, behaviours and properties.

The Critical Makers Loes Bogers 2019

Gazira Babeli Domenico Quaranta 2008

Realizing the Impossible Josh MacPhee 2007-01-01 Looks at the history of the depiction of anti-authoritarian social movements in art.

A Very Anxious Feeling Amethyst Rey Beaver 2020-10-30 Organized by the Taubman Museum of Art featuring works from the Beth Rudin DeWoody Collection, "A Very Anxious Feeling: Voices of Unrest in the American Experience" shines light on the widespread feelings of anxiety in contemporary art. Referencing both collective and personal anxieties, the works in this exhibition highlight intersectional voices sharing their dissent, joy, and transcendence. The exhibition amplifies the voices and experiences of Latinx and Latin American artists living and working in the United States, with all works acquired by Beth Rudin DeWoody over the past 20 years.The show includes more than 70 works by 58 artists including Farley Aguilar, Carlos Almaraz, Candida Alvarez, Jose Alvarez (D.O.P.A.), Firelei Báez, Margarita Cabrera, Gisela Colón, Sebastian Errazuriz, Monica Kim Garza, Ramiro Gomez, Patrick Martinez, Ana Mendieta, Zilia Sánchez, Eduardo Sarabia, Cecilia Vicuña, and William Villalongo, among others. "A Very Anxious Feeling: Voices of Unrest in the American Experience; 20 Years of the Beth Rudin DeWoody Collection" is curated by Amethyst Rey Beaver, Assistant Curator, 21c Museum Hotels and Eva Thornton, Assistant Curator, Taubman Museum of Art in collaboration with Laura Dvorkin and Maynard Monrow of the Beth Rudin DeWoody Collection. Exhibition and educational support is generously presented by The Dorothea L. Leonhardt Foundation, Inc., the Dorothea Leonhardt Fund at the Communities Foundation of Texas, Inc., and Joanne Leonhardt Cassullo. Additional sponsorship support provided by the Roanoke Arts Commission of the City of Roanoke and Blue Ridge Beverage.

The Intelligence of a Machine Jean Epstein 2015-11-01 The advent of the cinema radically altered our comprehension of time, space, and reality. With his experience as a pioneering avant-garde filmmaker, Jean Epstein uses the universes created by the cinematograph to deconstruct our understanding of how time and space, reality and unreality, continuity and discontinuity, determinism and randomness function both inside and outside the cinema. Time, he says, should be regarded as the first, not the fourth, dimension—and the cinematograph allows us, for the first time, to manipulate it in directions and speeds of our choosing. The theoretical work of Jean Epstein greatly influenced later generations of cinema philosophers, notably Gilles Deleuze and Jacques Rancière, but the bulk of his work remains unpublished. The Intelligence of a Machine, his first major title published in English, is one of the earliest philosophies of cinema.

Movie Circuits Gabriel Menotti 2019 Movie Circuits is a book about cinema; more precisely, it is about how technological changes are negotiated within the operation of the medium, thus resulting in the preservation, obsolescence and expansion of its conventional apparatus.

Critical Point of View Geert Lovink 2011 For millions of internet users around the globe, the search for new knowledge begins with Wikipedia. The encyclopedia's rapid rise, novel organization, and freely offered content have been marveled at and denounced by a host of commentators. This book moves beyond unflagging praise, well-worn facts, and questions about its reliability and accuracy, to unveil the complex, messy, and controversial realities of a distributed knowledge platform. The essays, interviews and artworks brought together in this reader form part of the overarching 'Critical Point of View' research initiative, which began with a conference in Bangalore (January 2010), followed by events in Amsterdam (March 2010) and Leipzig (September 2010). With an emphasis on theoretical reflection, cultural difference and indeed, critique, contributions to this collection ask: What values are embedded in Wikipedia's software? On what basis are Wikipedia's claims to neutrality made?

The Social Photo Nathan Jurgenson 2019-04-30 A set of bold theoretical reflections on how the social photo has remade our world. With the rise of the smart phone and social media, cameras have become ubiquitous, infiltrating nearly every aspect of social life. The glowing camera screen is the lens through which many of seek to communicate our experience. But our thinking about photography has been slow to catch-up; this major fixture of everyday life is still often treated in the terms of art or journalism. In The Social Photo, social theorist Nathan Jurgenson develops bold new ways of understanding photography in the age of social media and the new kinds of images that have emerged: the selfie, the faux-vintage photo, the self-destructing image, the food photo. Jurgenson shows how these devices and platforms have remade the world and our understanding of ourselves within it.

Videophilosophy Maurizio Lazzarato 2019-02-12 The Italian philosopher Maurizio Lazzarato has earned international acclaim for his analysis of contemporary capitalism, in particular his influential concept of immaterial labor and his perceptive writings on debt. In Videophilosophy, he reveals the underpinnings of contemporary subjectivity in the aesthetics and politics of mass media. First written in French and published in Italian and later revised but never published in full, this book discloses the conceptual groundwork of Lazzarato's thought as a whole for a time when his writings have become increasingly influential. Drawing on Bergson, Nietzsche, Benjamin, Deleuze and Guattari, and the film theory and practice of Dziga Vertov, Lazzarato constructs a new philosophy of media that ties political economy to the politics of aesthetics. Through his concept of "machines that crystallize time," he argues that the proliferation of digital technologies over the past half-century marks the transition to a new mode of capitalist production characterized by unprecedented forms of subjection. This new era of the commodification of the self, Lazzarato declares, demands novel types of political action that challenge the commercialization and exploitation of time. This crucial text by an essential contemporary thinker offers vital new perspectives on aesthetics, politics, and media and critical theory.

C'lick Me Katrien Jacobs 2007 C'lick Me: A Netporn Studies Reader is an anthology that collects the best material from two years of debate from The Art and Politics of Netporn 2005 conference to the 2007 C'Lick Me festival. The C'Lick Me reader opens the field of 'Internet pornology'. Based on non-conventional approaches and mixing academics, artists and activists, it reclaims a critical post-enthusiastic, post-censorship perspective on netporn, a dark field that has been dominated thus far by dodgy commerce and filtering. The C'Lick Me reader covers the rise of the netporn society from the Usenet underground to the blogosphere, analyses economic data and search engine traffic, compares sex work with the work of fantasy, disability and accessibility. The reader also expands the notion of digital desire beyond the predictable boundaries of the porn debate and depicts a broader libidinal spectrum ranging from fetish subcultures to digital alienation, from code pornography to war pornography. C'Lick Me concludes by re-contextualising queer discourse into a post-porn scenario.

Videography Sean Cubitt 1993-11-09 Videography is an attempt to discover the conditions under which it is possible to speak, write and teach about the electronic media. It provides a materialist account of video and computer media as they are practised and used today. A theoretical section tests the claims of various theses in art history, media and cultural theory to account for the variety of video practice in the contemporary scene. The remainder of the book is devoted to close analysis of work, from amateur video to computer graphics.

Remote Sensing 2001 Spie--the International Society for Optical Engineering 2002-02 Includes Proceedings Volumes 4538, 4539, 4540, 4541, 4542, 4543, 4544, 4545, 4546, and 4547.